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CITY ART MUSEUM BULLETIN



BRONZE MEDALLION OF ROBERT LOUIS STEVENSON
AUGUSTUS SAINT GAUDENS



THEOPHILE DE BOCK

EDGE OF THE WOOD

ST. LOUIS, MAY, 1915.



CLAUDE MONET

CHARING CROSS BRIDGE

Recent Acquisitions

CLAUDE MONET, who was born in 1840 and was a pupil of Gleyre, stands at the head of the school of impressionism,—the school that today dominates the world's art. The canvas, "Charing Cross Bridge," recently added to the Museum's collection, is one of this master's finest examples. For color, vibration, exquisite tonality and truthful values, it is unexcelled and but seldom equalled. In this picture Monet has given us the luminosity of a Turner, the glow and brilliancy of a Claude Lorrain and the subtilty of a Whistler, all of the qualities these great masters struggled to interpret and more; the color of a jewel. A simple subject from which all unnecessary detail has been eliminated, to the average observer the picture appears to be but an arrangement of beautiful blue, pink and yellow colors, broken by the rather severe lines of the masonry of the bridge; but upon study one finds scope for the use of the imagination. The artist has caught the effect of the sunlight as it breaks through the grey fog, revealing here a tiny boat, there a puff of smoke or an omnibus. In the distance one begins to

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see the dim outline of a spire, a line of buildings and another bridge, giving a touch of human interest and life. A glint of golden light tips the waves in broken lines so that as one stands before the picture he feels the motion and the intensely penetrating power of the light. Probably no more beautiful exponent of impressionism exists than this masterpiece by one of the world's masters.

Three splendid examples of landscape painting of widely different character are to be found in the recent acquisitions: "Winona Falls" by A. H. Wyant, "The Edge of the Wood" by Theophile de Bock, and "A Misty Day" by W. L. Lathrop. The Wyant, an early one, of the period in American landscape art before the influence of the Hudson River School had been supplanted by the more modern feeling for light, is rich in local color and truthful delineation of forms. One is impressed by the artist's sincerity and deep study of his subject. The Museum now possesses three paintings by this early American Master, one of the early, middle and latest periods. Another fine American painting is the "Misty Day" by Lathrop; a picture, the chief charm of which lies in the artist's complete mastery of values and the subtilty of the various tones of grey color. The subject is simple: a red mill; a cottage; the mill race upon which a line of ducks, paddling in single file, send out ripples which reflect the light and give the artist an opportunity to match his skill with that of Thaulow. The de Bock may best be described by saying that in passages the grace of line and composition and the silvery color may be likened to that of a Corot. Altogether, it is an exquisite example of a Barbizon landscape interpreted by a Dutch artist.

Among the recent purchases are some very beautiful Persian pieces of metal and faience, and an embroidered coat.

The metal work consists of a steel bowl, and several pieces of armor in steel with gold damascening; a helmet, cabasset shape, with a curtain or "camaile" of fine steel rings as a protection for the sides of the face and neck; four plates—or "mirrors" they have been called—for protecting the body, front, back and sides; two shields or bucklers and two arm guards with protecting fringes of mail. All are from the Pianciatichi collection of Florence, Italy. With one exception they are assigned to the second half of the 16th century and are of Ispahan work. The exception is the shield which is completely covered with gold inscriptions; its workmanship is of Ispahan, but of a later date and bears the name of Sultan Abdul-Mejid.

All of the decorations are of characteristic design; conventional patterns with accompanying passages in Arabic from the Koran, damascened in gold, which differs from western inlay work in method

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of application, being driven into a roughened surface prepared for it rather than into chiselled lines.

The steel bowl is of Ispahanian work of the 18th century and came from Tabriz, Persia.

The lustre bowl is also from Tabriz, 16th century work from Ispahan. Persian faience long held its place as the most beautiful ceramic ware in existence. The potters of other nations copied Persian designs and colors and attempted to copy Persian glazes. The making of lustre ware traveled westward from Persia to the western confines of the Mediterranean, producing beautiful wares that are always pleasing by reason of the softness of coloring and faintly iridescent glazes.

The embroidered coat is interesting and rare from several points of view; its technical construction, quality of embroidery and color. It was gotten in Tabriz in 1902 and belongs to the early part of the 18th century. A casual glance gives an impression of a dull brownish colored fabric, but an inspection of the work shows some unusually interesting features of construction. It was made up from a piece of Cashmere cloth with as few seams as possible and thickly covered with the finest needlework, suiting the design to the shape until it gives the effect of a seamless coat. It should prove a storehouse of patterns to those interested in embroidery and a pleasing object to the lover of color.

The memorial bronze relief of Robert Louis Stevenson by Augustus St. Gaudens, an illustration of which is found on page ten, is an attractive addition to the Museum's already noteworthy collection of American bronzes. Aside from the interest the subject may have for all lovers of the literary genius it portrays, this medallion is exquisite in line and texture and exemplifies in a high degree the poetic souls of both the subject and the master who created it.

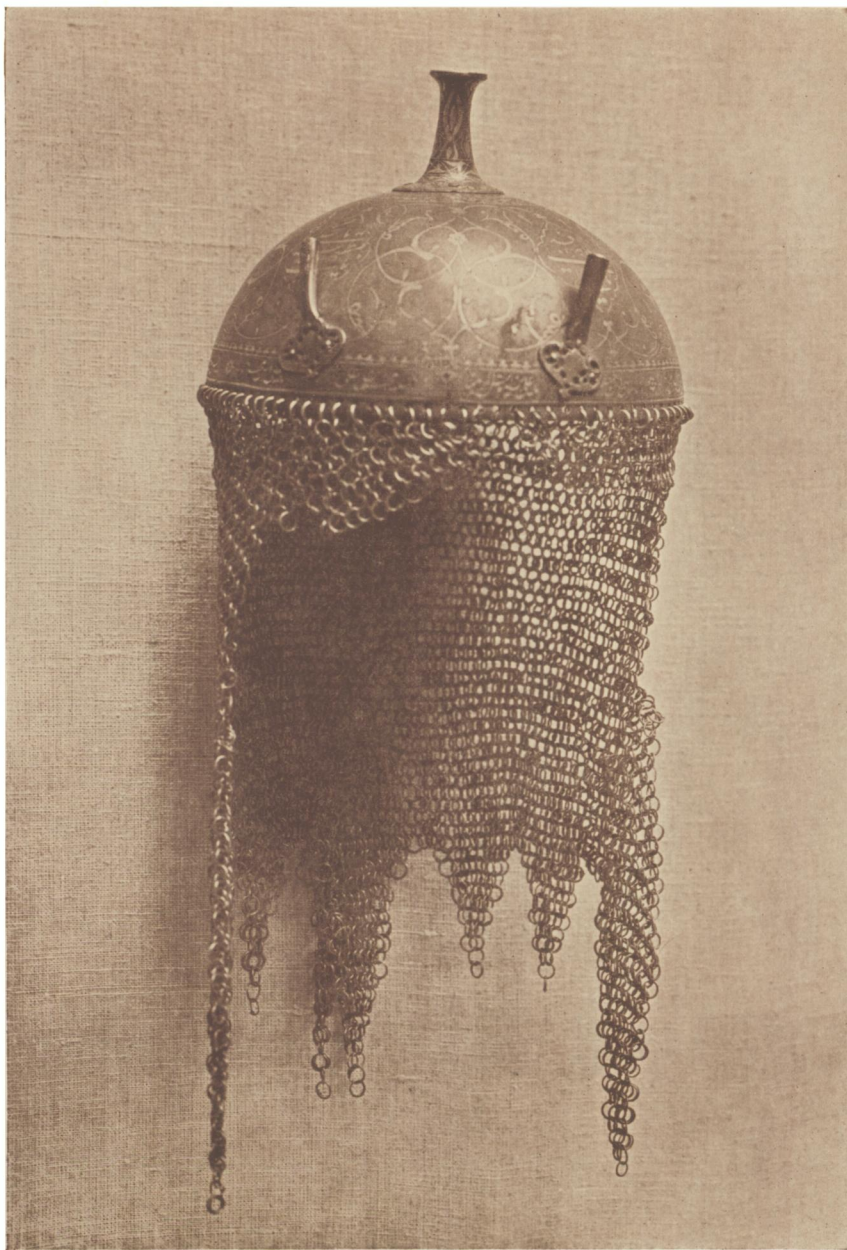
Mrs. James B. Case has presented the Museum from her collection of laces, nineteen pieces of lace and embroidery. They are interesting examples of Italian, Flemish, Irish, English, Maltese and Spanish lace in needle and bobbin work; very few small pieces and all in beautiful condition. There are seven squares edged with the laces of as many styles, collars and cuffs in Venetian and Duchess; these, with the separate pieces of Spanish, Honiton, Maltese and Swedish lace, form an interesting and beautiful little collection of choice needlework, to which is added the embroidery work of the countries that do not make lace. They will be suitably installed in new cases in a light gallery to give pleasure to those who appreciate delicate craft work.



PERSIAN ARMOR

BREAST PLATE

ST. LOUIS, MAY, 1915.



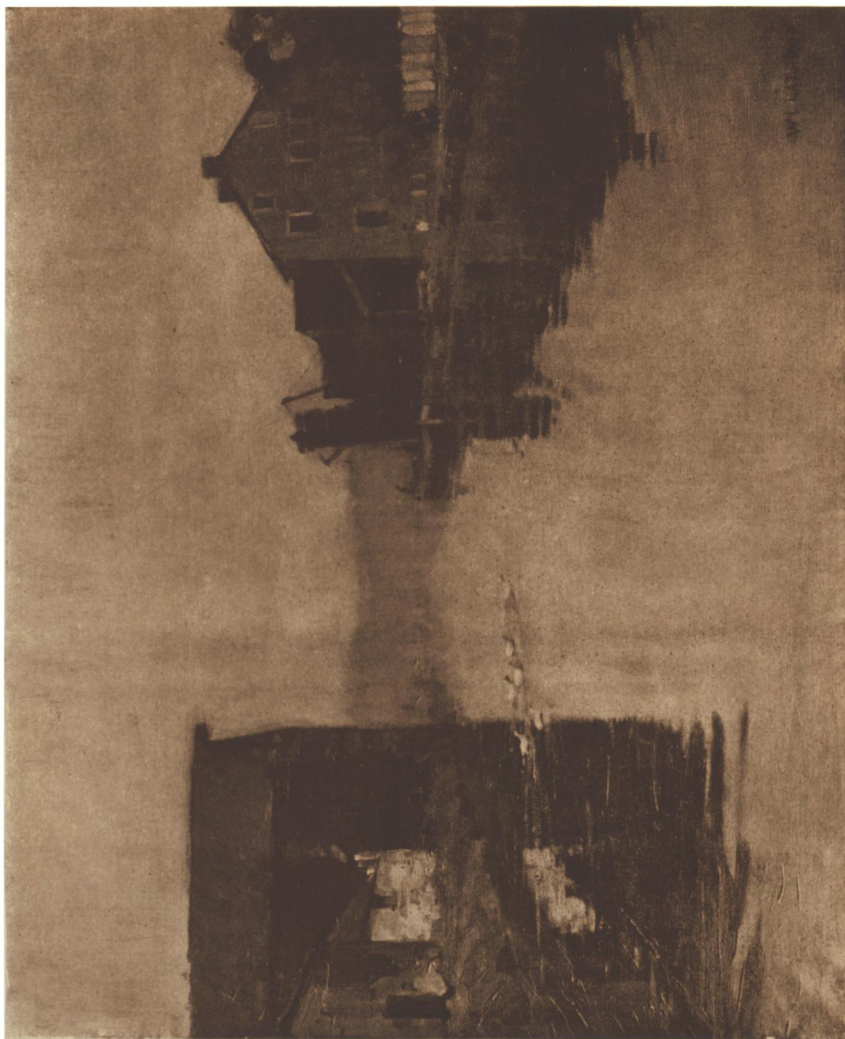
PERSIAN ARMOR

HELMET



PERSIAN EMBROIDERED COAT

ST. LOUIS, MAY, 1915.



MISTY DAY

WILLIAM L. LATHROP